

Full Symphony
1984-1985 Season

Your North Carolina Symphony Book

Written by Jackson Parkhurst
& Suzanne Newton

les

The musical score is written for percussion instruments and consists of ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The instruments and markings are as follows:

- Staff 1:** Features a series of eighth and quarter notes with rests. A double bar line is present after the fourth measure.
- Staff 2:** Labeled "Sticks & Drums". It contains eighth and quarter notes. Dynamic markings include *f* (forte) and *cres.* (crescendo).
- Staff 3:** Labeled "Drums" and "Finger Cymbals". It includes eighth and quarter notes. Dynamic markings include *ff* (fortissimo) and *p* (piano). A wavy line is above the first measure.
- Staff 4:** Labeled "Drums" and "Finger Cymbals". It includes eighth and quarter notes. Dynamic markings include *ff* and *p*. A box containing the letter "D" is above the eighth measure.
- Staff 5:** Labeled "Drums & Tamborines" and "Triangles". It includes eighth and quarter notes. Dynamic markings include *f* and *p*. A box containing the letter "E" is above the eighth measure.
- Staff 6:** Labeled "Bells". It includes eighth and quarter notes. Dynamic markings include *dim.* (diminuendo) and *p*. A box containing the letter "F" is above the eighth measure.
- Staff 7:** Labeled "Sticks". It includes eighth and quarter notes. A dynamic marking of *p* is below the fifth measure.
- Staff 8:** Labeled "Drums" and "Finger Cymbals". It includes eighth and quarter notes. Dynamic markings include *ff* and *p*.
- Staff 9:** Labeled "Triangles" and "Tutti". It includes eighth and quarter notes. A dynamic marking of *ff* is below the eighth measure.
- Staff 10:** Includes eighth and quarter notes. A wavy line is above the final measure.

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The North Carolina Symphony

Gerhardt Zimmermann, Artistic Director and Conductor
James Ogle, Associate Conductor
Jackson Parkhurst, Assistant Conductor
Benjamin Swalin, Conductor Emeritus

1984-85 Children's Concert Program

| | |
|--------------------------------------------|--------------------------------------------------------------------------|
| Joseph Haydn | Symphony No. 73 Fourth Movement <i>The Chase</i> |
| Bedrich Smetana | <i>The Moldau</i> |
| Song | "Land of Hope and Glory" Instrumental Group Audience and Orchestra |
| Edward Elgar | <i>Pomp and Circumstance</i> March No. 1 |
| Antonin Dvorak | <i>Slavonic Dances</i> , Op. 46, No. 3 & Op. 72, No. 7 |
| Song | "Sweet Potato" Audience and Orchestra |
| Louis Moreau Gottschalk Arr. Hershy Kay | <i>Cakewalk Suite</i> "Grand Walkaround" |

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The Symphony Is Coming

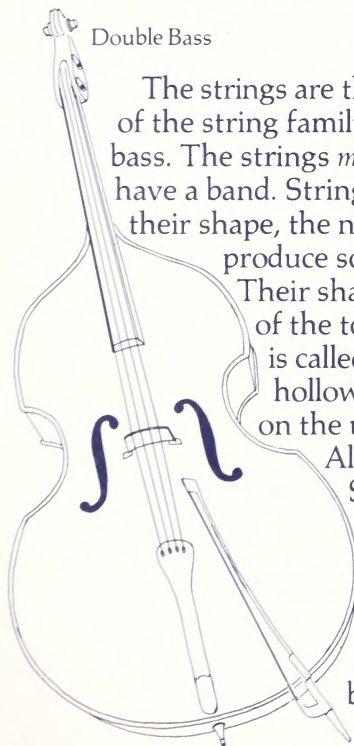
The North Carolina Symphony is coming to play a concert for you! Even if you have heard an orchestra before, it's always good to know something in advance about what you're going to see and hear. That's why you're reading this book.

The correct term for the group of people you're going to see is *symphony orchestra*, but since that is such a long term, we've shortened the name from North Carolina Symphony Orchestra to just North Carolina Symphony. When I talk about the orchestra, I mean the people who play instruments—sort of like the word team when we speak of sports.

An orchestra is like a big family, traveling and working together, sometimes quarreling (as most families do), but loving to make music together. Interestingly, the *instruments* of the orchestra are also divided into groups called families—the *strings*, the *woodwinds*, the *brass*, and the *percussion*. Even though you probably already know what many of the instruments are, perhaps you would like to hear more about these instrument “families” and their members.

The Strings

Double Bass



The strings are the instruments that are played with bows. Members of the string family are the violin, the viola, the cello, and the double bass. The strings *make* the orchestra; if it weren't for them, we would have a band. Stringed instruments have several things in common: their shape, the number of strings, and the way in which players produce sound from them.

Their shape is almost like a figure 8 with a stem sticking out of the top. The figure 8 part is called the *body* and the stem is called the *neck*. The body is made of thin wood and is hollow; the neck is a roundish piece of wood that is flat on the upper side.

All the instruments of the family have four strings. Some strings are made out of thin strips of sheep intestines. These days almost everyone uses strings made of nylon wrapped with very thin wire.

Speaking of animals, horses are important to string players because their hair is used in the bow. Over one hundred hairs are used on a single

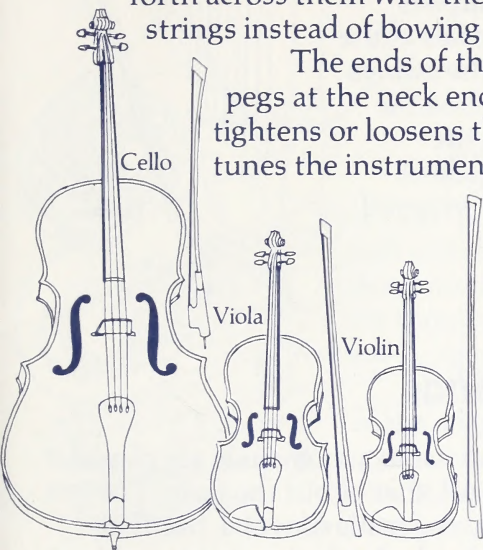
violin bow. Bow sticks are made of very light, springy wood. The hair is attached at each end. The end that the player holds is called the *frog*, and the other end is the *point*. A screw at the frog end tightens the hair. When the hair is drawn across the string, it vibrates and makes a sound. String players use a specially prepared rosin on the bow hair to increase the friction and make the strings vibrate strongly.

When performing a musical work, the player changes the pitch of a stringed instrument by pressing down the string at different points along the *fingerboard*, the flat side of the neck. The player presses the strings with the fingers of one hand while moving the bow back and forth across them with the other. The player may also pluck the strings instead of bowing them (called *pizzicato*).

The ends of the four strings are wrapped around pegs at the neck end of the instrument. Turning the pegs tightens or loosens the strings, which is how the player tunes the instrument before the concert begins. Since the

strings are pretty tight, it takes strong fingers and hands to play a stringed instrument.

Just as stringed instruments have much in common, they also have differences. One of the most obvious is size. The violin and viola are small enough to be held under the chin, while the cello and double bass are so heavy they have to stand on the floor.



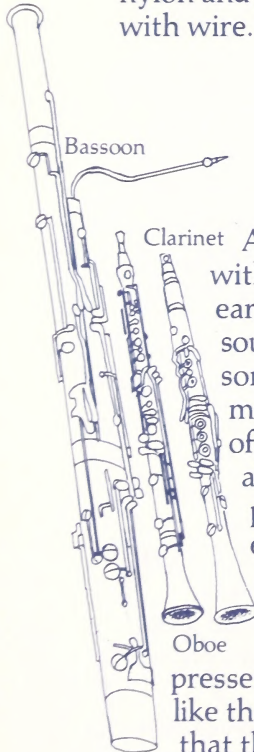
Violins are the smallest. Two twelve-inch rulers set end-to-end would be about the length of one. The viola (vee-o'-la) looks very much like the violin, but is bigger all over and is about the length of a standard-sized tennis racquet.

The cello (chell'-o) is more than twice as long as the violin. Cellists can sit in a chair to play, but since double basses average about seventy-four inches in height, players have to sit on tall stools. To get an idea of the size of a double bass: if you stood one in a doorway, there would be about enough room at the top for a mockingbird to sit. Both the cello and the double bass have an *end pin* at the bottom on which the instrument stands to keep from slipping.

The other major difference in all of these stringed instruments is, of course, their sound; but that's why we're coming to play for you—so you can hear the various sounds for yourself.

The Harp

Before going on to the woodwinds, it is important to say a brief word about the harp. Although it has strings—forty-seven of them—it is not in the string family. Harps are very special instruments in a family all by themselves. You remember that instruments in the string family are played primarily with bows, although sometimes they are plucked with the fingers. The harp is *always* plucked. Harpists change pitches with the seven foot-pedals at the base of the instrument, and some of the strings are different colors to help the player find the right ones. The C-strings are red and the F-strings are blue. Harp strings are made of nylon and gut. The lowest eleven are wrapped with wire.



Woodwinds

As you might guess from the name, woodwinds are played with wind and made of wood. All, that is, but the flute. The earliest flutes, called recorders, *were* made of wood, but their sound was easily drowned out by the louder instruments. Later someone discovered that flutes made of metal had a brilliant, more distinctive sound. Since then the flute has become one of the main solo instruments because its tone can be heard above the other instruments. The flute's closest relative, the piccolo, is like a tiny flute. Its high, shrill tone can be heard even when the orchestra is playing full volume.

The clarinet has a reed in the mouthpiece which vibrates when the player blows across it. Its body is a long, slender tube with metal keys. When the clarinet player presses different keys, you hear different pitches. The oboe looks like the clarinet and also has keys, but the big difference in them is that the oboe has two reeds instead of one. The clarinet has a clear, liquid tone and a wide range from high to low notes, or from soft to loud. The oboe's sound is nasal, and its range is not as wide.

The bassoon also has a double reed, and is the biggest woodwind instrument. You can always find the bassoons sticking up above the orchestra like little smokestacks. The bassoon's tone is deep. Some-

times the player can make its notes leap about like a clown doing acrobatic tricks.



The flute's relative, the piccolo, plays higher than the flute, but the relatives of the other woodwinds play lower than their cousins. These are the bass clarinet, the English horn, and the double bassoon.

The Brass

Between the woodwind family and the brass family is an instrument that could live in either group—the French horn. It has a special sound that blends

well with both woodwinds and brasses. It is a long metal tube bent into a spiral, narrow near the mouthpiece, gradually enlarging into a bell.

If it were unwrapped, it would be about seventeen feet long. You could make a kind of French horn yourself by taking a garden hose, putting a funnel in one end, and blowing through your lips at the other end. A

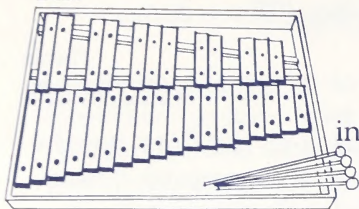
French horn has four valves with keys that can be pressed to change pitches.

After the French horn, the brass family consists of the trumpet, the trombone, and the tuba. The trumpet, similar to the French horn, has a much shorter piece of tubing and only three valves instead of four. Although composers often use trumpets as attention-getters, the instrument can play softly and beautifully too.

A trombone is bigger than a trumpet and has a long slide that changes the pitch. If you start playing with the slide all the way out and quickly pull it in, you create a wonderful swooping sound called a *glissando*. All brass instruments have a water valve to let out water. Although some people refer to it as a "spit valve" that label is not accurate. Water condenses inside brass instruments just as it does on windows when the weather is cold.

The last member of the brass—the one with the deepest tone—is the tuba. It is gold-colored and rises over the orchestra like the bassoon, but it is so big it makes the bassoon look like a pea-shooter. Tubas come in different sizes: they may have from nine to fourteen feet of tubing, and from three to five valves.

Bells



Percussion

There are almost as many different instruments within the percussion section as there are in the rest of the orchestra. Percussion instruments are those that you strike or hit to get a sound. They can be divided into two groups: those that can play pitches and those that can't. *Pitch* is a sound you can hum when you hear it. Some pitched percussion instruments are the xylophone, the bells, the chimes, and the timpani.

Xylophones are wooden bars arranged like a piano keyboard and played with hard or soft *mallets*. Mallets are sticks with wood, plastic, or rubber on the playing end. Some are also wrapped in yarn.

Orchestral bells are not at all bell-shaped. The instrument looks like a xylophone with metal bars which are hit with hard mallets made of wood, plastic, or brass. Another name for the bells is *glockenspiel*.

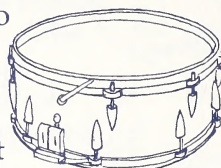
The chimes consist of long metal tubes that hang from a stand. They are played by hitting the top ends of them with a wooden hammer. Chimes are just bigger versions of electric doorbells.

Timpani come in different sizes and are sometimes called kettle drums because they look like big copper pots with skin stretched over the top. By using a foot pedal, the timpanist tightens or loosens the drum head, thus changing the pitch. He uses mallets made of different combinations of felt, foam rubber, and wood. You may see him put a little circle of cloth on the drum head to create a muffled sound. When he leans down closely over the drum, he is listening carefully to the pitch as he tunes it.

Most percussion instruments are unpitched. Some of the most common in the orchestra are the snare drum, bass drum, tambourine, triangle, and cymbals.

The snare drum, made of a hoop of wood or metal about fifteen inches across and six inches deep, looks like a slice of oversized stovepipe. It has heads stretched over the top and bottom, and small metal wires called *snare*s that touch the bottom head. When the player hits the top head with the drumstick, the wires vibrate and make the buzzing sound that everyone knows so well.

The bass drum is constructed like the snare drum but is much bigger and does not have snares. It is played with a drumstick similar to a timpani mallet, but larger. Bass drums produce a tremendous



Snare Drum



Tambourine



Cymbals



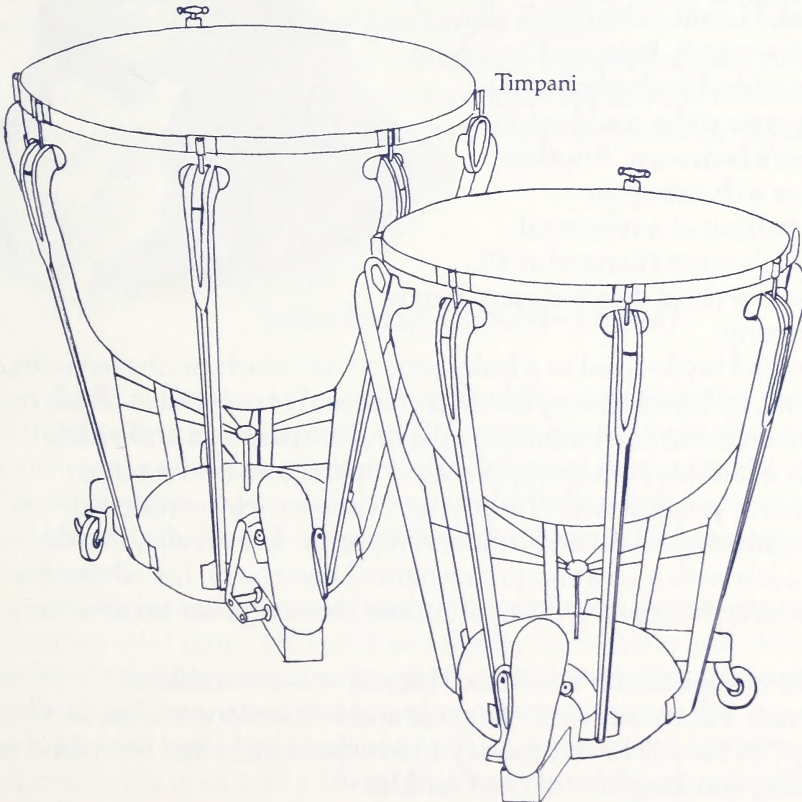
Triangle

amount of sound, which sometimes we can *feel* as well as hear.

A tambourine is a drum not usually played with sticks. It is about the size and shape of an ordinary cake or pie pan. It has a single head, with metal jingles in openings on the sides. It can be played either by shaking it to make it jingle, or by striking the head with the hand.

The triangle and cymbals are among the most popular percussion instruments. Triangles are made of steel and are beaten with a short steel rod. They come in different sizes, but are mostly the size of a large slice of pie. Cymbals, made of brass, are Turkish in origin. They range in size from those tiny enough to be worn on the fingers of belly dancers, to some as big around as a ten-gallon cowboy hat. They can be played in pairs by crashing them together, or one can be suspended on a stand and played with sticks and mallets.

There are more percussion instruments than can be described here. You can invent new percussion instruments yourself by using discarded pots and pans, old car parts, pipes, garbage can lids, etc. Use your imagination but be careful not to use anything that could be dangerous.

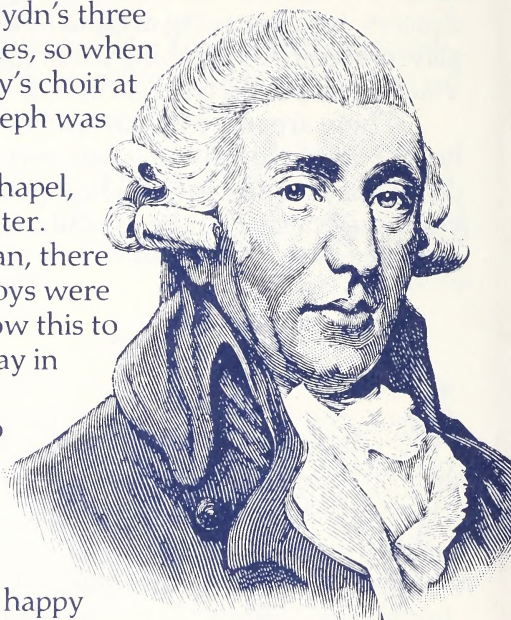


The Composers—Haydn (1732-1809)

It seems that many great composers are born to parents who are amateur musicians. Joseph Haydn was no exception. Although his mother was a cook and his father built wagons, they both played several instruments and were enthusiastic singers.

Young Haydn showed an early interest in music. At age five, his parents sent him to study with a musical relative named Johann Frankh. Frankh was a good teacher, but both he and his wife believed that sparing the rod spoiled the child. Haydn's three years with them were not happy ones, so when the opportunity arose to join the boy's choir at St. Stephen's Church in Vienna, Joseph was more than ready to go.

Even though this was a royal chapel, conditions there were not much better. The choir director was lazy and mean, there was never enough to eat, and the boys were overworked. Haydn, who didn't allow this to upset him too much, managed to stay in constant trouble. He climbed some scaffolding once so he could see into the Empress's bedroom. Another time he gave a choirboy an unwanted haircut at a rehearsal. When Haydn's voice changed at 17, both he and the choir director were happy to part company.



Although Haydn lived in a leaky attic room which he shared with a family of rats, he loved having his own place and composed in all his free time. He managed to earn money by playing harpsichord and violin. Metastasio, a famous poet living in a nicer apartment in the same building, was impressed with the young composer. He introduced Haydn to many important and influential people. Eventually, Haydn was given a job with a wealthy prince named Esterhazy, for whom he worked for over 30 years. During that time the composer became very famous.

In spite of his difficult childhood, Haydn was a humble and generous man. His motto was: "Be good and industrious and serve God continually." In his will he left money to everyone who had been kind to him, including the daughter of the Frankhs.

Haydn married when he was 28, but his wife was not sympathetic to his composing—she used his manuscript paper to roll up her hair.

After they separated, he supported her for the rest of her life.

His one great friend was Mozart, who was 24 years younger than he. Haydn taught Mozart composition, but admitted that he learned as much as he taught. He once told Mozart's father, "I tell you before God and as an honest man—your son is the greatest composer I know, either personally or by name." Another of his pupils was Ludwig van Beethoven. Haydn acknowledged Beethoven's great talent, but eventually they parted ways because they disagreed on everything.

By the time he was 65 Haydn was recognized as the greatest composer in Europe. People he had never heard of invited him to conduct concerts for large amounts of money. The Emperor of Austria asked him to compose a new national anthem. It is still the national anthem of West Germany, and is also the melody to the hymn "Glorious Things of Thee are Spoken."

The invasion of Vienna by Napoleon upset the elderly Haydn very much. When one of the French officers who greatly admired Haydn came to his home to pay him tribute, Haydn refused to see him. But when the officer sang a Haydn composition just outside his door, the old musician came out with tears in his eyes and said, "God bless you, my son. You have made me very happy today."

When Haydn died a short time later, he was honored not only by his countrymen but by the French conquerors as well. It would have pleased him to know that his favorite piece composed by his friend Mozart was sung at his funeral.

Smetana (1824-1884)

Bedrich Smetana was born around 50 years after the Declaration of Independence was signed, and 15 years after Haydn died. He was born in an area of Europe known as Bohemia, now a part of of Czechoslovakia. It was a place known for its beautiful scenery, gypsies, and folk music. Not until Smetana came along did it have any famous composers.

Bedrich's father was a butcher by trade and also an amateur musician who taught his only son to play both piano and violin. Bedrich's abilities were greater than most. He made public debuts on violin at age five, piano at six, and as a composer at eight.

He was not a bad student in school, but most of his time was spent on music. He once told a friend that he wanted to compose like Mozart and play the piano like Franz Liszt, the greatest pianist of the day.

At 19 he fell in love with Katerina Kolar, with whom he had grown

up playing piano duets. Katerina's parents were impressed with their future son-in-law's abilities and paid for him to have the piano lessons which he could not afford. After he and Katerina were married, he took jobs teaching music to the children of wealthy families. One of his



employers was an Austrian nobleman for whom Smetana wrote a piece based on Haydn's national anthem.

When he was 43, Smetana moved to Sweden where he was offered a job teaching and conducting. It is odd that many times people don't become well known in their own homes until they have proven themselves elsewhere. This was the case with Smetana. By the time he returned to Bohemia in 1861, his fame in Sweden had made his own countrymen take notice.

Because he loved his homeland and its people, he became a strong promoter of Bohemian art and culture. He founded the country's first music school

and also helped start the National Opera, where his own opera *The Bartered Bride* was first produced. It was instantly popular because of its humorous view of Bohemian life and people.

Smetana was a cheerful person who loved to sit and gossip with friends in his favorite cafe. It was a well-known fact, however, that until he had read the newspaper and had his dinner, he should be left alone. When he lit up his after-dinner cigar, that was the signal for anyone who wanted to talk about music or to share the latest joke to pull up a chair.

Sadly, Smetana shared the same misfortune as another great composer, Beethoven. Smetana very suddenly lost his hearing when he was 50 years old, but like Beethoven he continued to compose. He wrote some of his greatest music, including the *Moldau*, when he could no longer hear it played.

Dvořák (1841-1904)

About the time that Smetana was playing piano duets with Katerina Kolar, Antonin Dvořák was born in a nearby town in Bohemia. There were a number of similarities in their lives. Dvořák's father was also a butcher and an amateur musician. Dvořák showed an



early aptitude for violin and piano and, most of all, loved the music and culture of his native land.

Since a good businessman needed to be able to speak German, Dvořák's father sent the boy to live with an uncle who could teach him the language. In his uncle's village, Dvořák met a musician named Liehmann who recognized the boy's musical talent and gave him free lessons in viola, piano, and organ. (Dvořák was so indebted to his teacher that when Liehmann died years later, Dvořák gave a concert to raise funds for a tombstone.)

Both Dvořák's uncle and Liehmann begged Dvořák's father to send him to the city of Prague to study in Smetana's new music school. Mr. Dvořák said, "Music is a pastime, not an occupation!" Eventually, though, he gave in when the uncle offered to put up the money for the schooling.

Although he didn't begin school until he was 16 years old, Dvořák was an excellent student. He later described this time as years of "hard study, occasional composing, much revision, a great deal of thinking, and very little eating." When he finished school he was given a job playing piano in the National Opera, where he met Smetana. Smetana's compositions based on Bohemian and gypsy folk songs influenced Dvořák to want to become a composer, too.

In 1873 two important events occurred in his life: he married his former student, Anna Cermakova, and he met Johannes Brahms. Brahms, impressed with Dvořák, did all he could to promote his career. He persuaded his own publisher, Simrock, to print Dvořák's *Slavonic Dances* in arrangement for piano, four hands. Since there were no records or tapes then, this was the way new music got to be known. The pieces didn't bring much money, but Dvořák's name became known all over Europe. Suddenly famous, he had more commissions to write music than he could handle.

Fame always made him a little uncomfortable. Because he had grown up in the country, he felt more at ease with rural people than

with city folks. He was shy and self-conscious about his table manners, and was afraid to cross a city street by himself. He loved trains and boats, never missing an opportunity to ride on either. He liked playing cards with friends, but if he lost he would throw his cards across the room.

In 1885 the new National Conservatory of Music in New York offered Dvořák \$15,000 a year to become a director. Dvořák didn't want to leave his homeland, but he could hardly refuse such a salary, which was at that time the equivalent of what an executive in a large corporation would make now. During the ten years that he and his family lived in America, he became one of the country's most famous and beloved composers. He discovered a large number of Bohemian immigrants in Spillville, Iowa, so he spent his summers there among his people. He was tremendously interested in American folk music. A black pupil named H.T. Burleigh introduced him to Negro spirituals, which influenced much of his writing.

Homesickness drew him back to Europe in 1895. He became the director of the Prague Conservatory, and was even appointed to the Austrian House of Lords. By the time of his death in 1904, he could rightfully accept a place of honor with Beethoven and Brahms, the composers he most admired.



Elgar (1857-1934)

Until Edward Elgar's time, England had not had a famous orchestral composer since 1695, when Henry Purcell was Master of the King's Music. Elgar's father wanted his son to become a lawyer, but since he himself was a church organist and owned a music store, it is little wonder that Edward was more interested in music. His father taught him to play several instruments. Edward taught himself to compose by reading books and scores from his father's shop.



Elgar tried law school for a short time, but returned home to the town of Worcester to write music. He had a variety of jobs, including playing violin and organ, teaching and arranging, and being bandmaster in the local asylum for the insane.

He probably would have stayed in Worcester forever if it had not been for his wife Caroline, who insisted that they move to London after they were married in 1889. With the greater opportunities there Elgar's talents were soon discovered. He received commissions to write from all over the world, and in 1901 he

was asked to compose the music for the coronation of King Edward VII. After the coronation King Edward knighted Elgar.

Sir Edward came to America in 1905 to receive an honorary degree from Yale University, and again in 1907 to conduct concerts of his music. He was the model of a proper English gentleman—tall, stately, erect, and as stuffy as he needed to be in polite company. Underneath, he was more like Dvořák. Having come from the country, he was as comfortable with village folk as with royalty. He liked games, puzzles, flowers, fishing, and (particularly) horse racing.

In 1924 Elgar was made Master of the King's Music. After 229 years England had a world-famous composer to be proud of.

Gottschalk (1829-1869)

Although he lived for only 40 years, Louis Moreau Gottschalk is recognized as one of the first great American composers. He was born in New Orleans to an English father and a Haitian mother of French ancestry. Since he could speak both French and English, 13 year old Moreau, as he was then known, was well-prepared when his parents sent him to school in Paris. His musical talent was the talk of New Orleans when he played the organ in public at age seven.

Many Parisians considered Americans to be barbarians, but young Moreau convinced them quickly that he could play the piano with as much sensitivity as any Frenchman. When he gave a recital at age 16, the great composer and pianist Fredrick Chopin predicted that he would become "the king of the pianists."

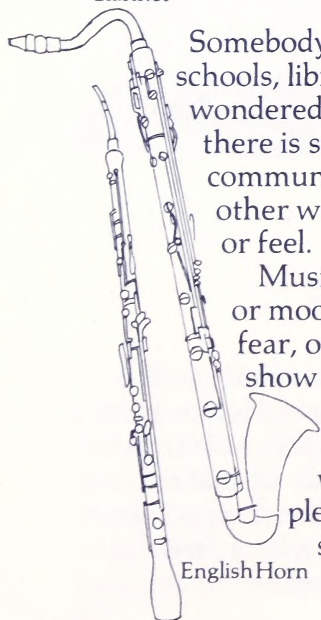
But it was the music that he wrote that made him the most famous. He composed piano pieces based on songs and dances that he had heard while growing up, and this "American" music became all the rage in Europe. When he returned to America at age 24 he was given a hero's welcome in New York.

Moreau seemed to have a brilliant future, but then his father died. Suddenly he was responsible for six younger brothers and sisters. He was forced to give too many recitals too soon in order to earn money, and people grew tired of hearing him. Traveling all over North and South America left him no time to practice or to rest. He simply wore out.

Gottschalk possessed a flare for the dramatic which showed itself even as he died. He was playing one of his piano pieces titled *Death!!* one night in a concert in Brazil when he collapsed over the keyboard. He died a few days later, and his body was sent back to the USA to be buried. In recent years his music has been rediscovered and performed.

Sound's Language

Bass
Clarinet



Somebody writes all the pages and pages of music you see in schools, libraries, churches, and music stores. Have you ever wondered why they write it? Composers write music because there is something they want to communicate. Most of us communicate with words, by speaking or writing. There are other ways, though, to let people know what you think or feel.

Music is the composer's language to express such feelings or moods as joy, sadness, peace, anger, humor, mystery, fear, or playfulness. Different parts of the same piece can show various moods. Not all people will experience the same feelings when hearing a piece of music.

Whatever *you* feel is right for you. The composer writes music that pleases him or her, and hopes to please you too. The composer uses a special language of sound. Some of the terms of that language follow.

English Horn

Musical Terms Musical Sounds —The Composer's Vocabulary

Pitch—a sound you can hum. Pitches can be high as in a piccolo; low as in a tuba; or anywhere in between.

Tone — another word for pitch.

Chord — three or more pitches sounding at the same time.

Rest — a place in the music where there is no sound.

Melody — a series of pitches; a tune.

Theme — a major melody serving as the main idea for a composition.

Dynamics — The Loudness Or Softness Of Music

Forte [for-tay] (*f*) — loud

Fortissimo (*ff*) — very loud

Piano (*p*) — soft

Pianissimo (*pp*) — very soft

Mezzo [met'-so] *forte* (*mf*) — moderately loud

Mezzo piano (*mp*) — moderately soft

Crescendo [cree-shen'-doe] — gradually louder

Diminuendo [dee-men-u-in'-doe] — gradually softer

Articulation — How Pitches Are Played And Connected

Staccato [stah-cot'-o] — an indication that music should be played in a short, separated manner.

Legato [lee-got'-o] — an indication that music should be played in a smooth, connected manner.

Accent — the stress of one pitch over another.

Rhythm — The Framework Of Music

Beat — basic unit in which music is measured.

Meter — a specific number of beats in a unit called a measure.

Meter Signature — numbers at the beginning of a piece that look like a fraction and tell us how many beats there are in a measure.

Syncopation — accents on the off-beat; gives music a jazzy feeling.

Tempo — The Fastness Or Slowness Of Music

Allegro [ah-leg'-ro] — fast

Allegro molto — very fast

Moderato — moderately fast

Accelerando [ah-chell-er-ahn'-doe] — gradually faster

Ritard — gradually slower

Largo — slow

Other Terms

Orchestration — the composer's art of choosing the best instrument to play a melody.

Score — the music that a conductor reads from with all the parts in it.

Part — one line from the score that a musician reads from.

Timbre [tam'-ber] — the "tone color" or quality of a pitch; what makes a trumpet sound like a trumpet and not a violin.

Note — a written symbol that stands for a played pitch.

The Compositions

Now that you know some things about the composers and their language, let's look at the music on your North Carolina Symphony program.

Haydn—Symphony No. 73, Fourth Movement, "The Chase"

Haydn worked for Prince Esterházy, living in the Prince's palace for over 30 years. During that time he was responsible for all music that was played and for the musicians who played it. Besides that, he had to play, conduct, and of course, write the music for all special occasions. Because princes have more special occasions in their lives than average people, Haydn wrote a great deal of music. Among the many works he composed were 125 trios, 82 string quartets, and 104 symphonies.

Since music was the main kind of entertainment at the palace, Haydn had to come up with ideas in his music that would interest and amuse the audiences. Fox hunts were very popular at the time, so he



decided to end his 73rd symphony with a movement in 6/8 meter that imitated horseback riding at a hunt. You might also hear some horn calls, along with music that sounds like horses jumping over fences.

A predictable ending of the movement would be big crashing chords, but Haydn chose to end it with a *diminuendo* to *pianissimo*. Why do you think he did it this way?

Smetana—The Moldau

It was Smetana's desire to communicate through music his love for his native land, people, and traditions. He did this by writing a piece that gave musical descriptions of things we would see and hear if we were being swept along the river Moldau that crosses Bohemia. This kind of piece is called a "tone poem"—a poem told with tones (or music) instead of words; but he also gives us a written description of the scene.

Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, the notes of the hunter's horn sounding ever nearer and nearer. It flows through emerald meadows and lowlands where a wedding feast is being celebrated with song and dance. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of the days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river-bed in which it flows in majestic calm toward Prague, welcomed by time-honored Vyšehrad (the ancient fortress), to disappear from the poet's gaze in the far distance.

As you listen to the music, see if you can hear the eight scenes or sounds that Smetana describes:

- | | |
|-------------------------------------|--------------------------------------|
| 1. The two sparkling streams | 5. Moonlight and water nymphs |
| 2. The majestic Moldau itself | 6. The Rapids of St. John |
| 3. The hunter's horns in the forest | 7. The ancient fortress of Vyšehrad |
| 4. Dancing at a peasant wedding | 8. The Moldau flowing toward the sea |

Think of a river near you or someone you know. Can you imagine music or instruments that would match the sights you would see if you followed it to the ocean? You could do the same thing with a highway that goes from your home to a far distant place.

Dvořák—*Slavonic Dances*

When Dvořák wrote the first eight *Slavonic Dances* for publication by Simrock, he had no idea that they would become popular all over the world. They were so popular that he had to write a second set of eight. These two sets are referred to as Opus 46 and Opus 72. *Opus* is the Latin word for "work," and "opus numbers" are given to a composer's works in the order that they are written.

Slavonic refers to the race of people who inhabit the countries of Bulgaria, Czechoslovakia, Poland, Russia, and Yugoslavia. Dvořák loved

all the colorful and exciting dances of these people and wanted to portray them with music. Although the melodies sound as if they might be old folk tunes, they were all composed by Dvořák in the same style as the ones he heard and played while growing up.

You will hear two of the dances on your North Carolina Symphony concert. Op. 46, No. 3, is written in the style of a polka, a kind of two-step done by couples holding hands. It is in 2/4 meter and alternates sections which are *poco allegro* (a little bit fast) and *legato* with sections that are marked *presto* (very fast) and *staccato*. Op. 72, No. 7, is a *kolo*. This is a line dance in which everyone links arms and forms a line that snakes around the room. It is also in 2/4 meter and is marked *allegro vivace* (vee-vah'-chay) or "fast and lively." Although the tempo never lets up, it is full of surprise accents and dynamic changes.

Elgar—*Pomp and Circumstance March No. 1*, Op. 39

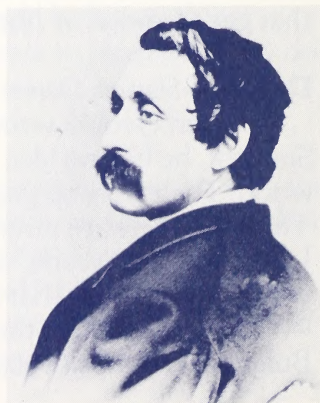
When Queen Victoria died in 1901, her son Edward was in line to become king of England. The coronation took place in a cathedral in London called Westminster Abbey. In this very impressive ceremony so important to the British people, a gold crown is put on the head of the monarch-to-be. It was a special honor for Elgar to be asked to write the music for King Edward VII's coronation.

The Pomp and Circumstance March No. 1 begins with an *allegro* section that is brisk and energetic and captures all the excitement that everyone must have felt. The second section is marked *maestoso*, which means "majestically." The broad legato melody makes it possible to imagine a richly dressed king walking regally down a long aisle lined with thousands of people.

The march was so popular that it is still used for many ceremonies today, especially graduations. Some day you may march to it when you graduate from high school. *Pomp and Circumstance* also became popular as a song with the words "Land of Hope and Glory." You will find it printed on the inside cover of this book.

Gottschalk/Kay—"Grand Walkaround" from the *Cakewalk Suite*

When Gottschalk was growing up, his family lived near a park called Congo Square. On Saturdays hundreds of Black people would gather there to dance the *bamboula*, a dance named after the kind of drum that was used to accompany it. Gottschalk so loved the syncopated rhythms and joyful melodies he heard in Congo Square that he composed his



own “Bamboula.” In addition to writing his own melodies he used two songs he had heard in Congo Square. One was called “Sweet Potato” and the other was “Michie Banjo.” You may know these songs. We’re going to sing “Sweet Potato” at the concert.

In 1951 an American composer and arranger named Hershy Kay was asked to write music for a ballet called *Cakewalk Suite*. He was very fond of Gottschalk’s music and used much of it in the ballet. His orchestration of “Bamboula” is the first movement, which he called “Grand Walkaround.”

Well, those are the pieces you’ll hear when the North Carolina Symphony comes to play for you. We’ve included in this book a couple of songs for you to learn, so that you can make music along with us. “Land of Hope and Glory” can be played on instruments. We look forward to hearing an instrumental group from your school play this song before all of us sing it together. Those of us in the orchestra like to hear other people play and sing—it gives *us* a chance to be the audience for a change.

The words to Elgar’s *Pomp and Circumstance* March were added a year after it was written by Arthur C. Benson, a friend of Elgar’s. It was part of a large piece for chorus and orchestra called *Coronation Ode*. It became popular with Englishmen and today is known by its first line, “Land of Hope and Glory.”

For those who will also play “Land of Hope and Glory,” here’s how:

1. Memorize the music so you can watch your teacher conduct.
2. Possible instruments are: Recorders, tonettes, song flutes, stringed instruments, bells and xylophones, autoharps.
3. Play the song twice. Recorders and other melody instruments play lines 1, 3, and 5. Bells play lines 2, 4, and 5.
4. Autoharps play the chords marked above the notes. Play two C chords for an introduction.

Land of Hope and Glory

Music by Edward Elgar

Words by Arthur C. Benson

Majestically
Recorders



Land of Hope and Glo - ry, mother of -- the free,

Bells



How shall we ex - tol thee, -- who are born of thee ?

Recorders



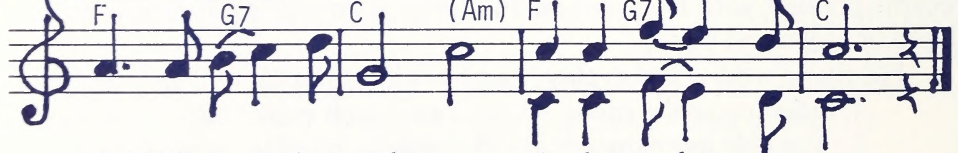
Wider still --, and wi - der shall thy bounds be set;

Bells



God, Who made thee migh - ty, make thee mighti - er yet,

Recorders and Bells



God, Who made thee might - y, make thee mighti - er yet.

2. Hark, a mighty nation maketh glad reply;
Lo, our lips are thankful, lo, our hearts are high.
Hearts in hope uplifted, loyal lips that sing;
Strong in faith and freedom, we have crowned our King.
Strong in faith and freedom, we have crowned our King.

On the next-to-last measure, recorders can play the lower part and bells can play the upper.

This version is written so instruments can play it. Learn to sing it in the key of G major.

Autoharp chords in parentheses make the accompaniment a little more interesting. Play these if you can.

Sweet Potato

Creole Folk Song

Calypso beat

When sweet po-ta-to's done, You got-ta eat him- while he's hot. When
sweet po-ta-to's done, You got-ta eat him- _ while he's hot.
chorus
Whether he's in the pan, Whether he's in the fire,
Whether he's in the coals, It's time to eat him, it's time to eat!

2. A sweet potato burns the fingers,
Careful he's mighty hot.
A sweet potato burns the fingers,
Careful he's mighty hot.
Whether he's in the pan,
Whether he's in the fire,
Whether he's in the coals,
It's time to eat him, it's time to eat!

The song "Sweet Potato" comes from a Creole proverb that says, "When your sweet potato is done, it's time to eat it." This means the same thing as our proverbs, "Strike while the iron is hot," "There's no time like the present," and "Do it now!"

When you sing this song, improvise a rhythmic accompaniment using hand clapping, tambourines, drums, shakers, scratchers, or whatever Latin instruments you have or can make yourselves.

Slavonic Dance Op. 72, No. 7

Antonin Dvořák

Composed by Alma and Jennifer Adcock.

Allegro vivace

Tamborines

2/4 | 4/4 | *ff* | :|| **A** | :||

Sticks

B | :|| *p*

Tamborines

ff | :|| **C** | :|| *p*

Bells

fp

Drums

cresc. *f*

Triangles

G | :||

Sticks

f *cresc.* *p*

Bells & Tamborines

cresc. *p*

Instruments: Tamborines, Triangles, Sticks, Drums, Bells, Finger Cymbals.
~~~~~ indicates a shake or roll.